Darryl Zanuck Takes Over Fox-20th Century Production Post

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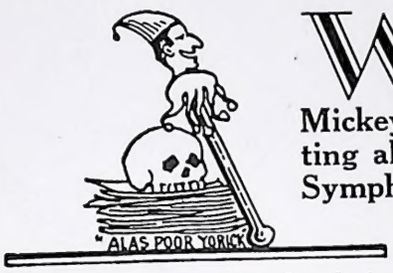
DISNEY IN ENGLAND



WALT DISNEY and Mrs. Disney, (Mr. and Mrs. Mickey Mouse) not forgetting all the delightful Silly Symphonies, are in England. No one looks or thinks of Disney without immediately bringing into the foreground of thought the Disney Creations.

They say that Disney has had a new honour bestowed upon him, another gold medal by the Comite International Pour La Diffusion Artistique and Literaire Par le Cinematographe. In our language it means that the gold medal is from the International Society which is interested in spreading the gospel of all that is artistic and literary through the Art of the Cinema.

"The People", a weekly London paper with a circulation presented as 3,000,000 weekly, heralds the coming of Disney to English shores with the caption, "He's The Man Who Has Made Millions Laugh", "Creator of Mickey Mouse".

Walt, this paper states that Disney told their special interviewer that he likes to be called "Walt", is in London with his wife, "in search of ideas and a little peace and quiet". It is said that Disney lives on one hundred and fifty dollars per week, although he is in possession of a contract which brings him in approximately $2,500,000 a year!

In six years Mickey Mouse and his creator have acquired a world-wide fame, which goes to prove that the adage of "good stuff in small packages", still holds true.

CHURCHES vs. MOTION PICTURES

CHURCHES and Motion Pictures in the U.S. are again arrayed against each other. To stick closer to fact, it might be said that the Churches are the aggressive element.

The latest is a crusade by several religious papers which aims to secure an injunction in the State Supreme Court in an effort to force Broadway Motion Picture Theatres to conform to a law recently passed by the State Legislature; and since approved by an ordinance passed by the Board of Aldermen of New York, which makes 2 o'clock the earliest hour on Sunday at which theatres may open.

Formerly theatres opened at 11 A.M. The religious editorials seek public support to obtain an injunction against the Broadway theatres forcing them to observe the new opening time. If the churches succeed in New York it is said the fight will be launched to cover the United States.

What a pity that Church and Screen cannot co-operate for the Service of the people; and that The Church does not concentrate on the greatest of necessity toward Good Living, and that is the continuance of a state of Peace through which the people can build a Better Civilization.

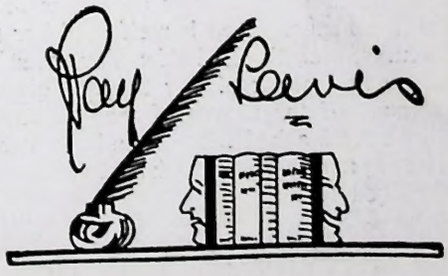
"SMILIN' THRU" IN AUGUST

ONE of the finest pictures, which Norma Shearer and the Metro-Goldwyn-Mayer Co. have ever made, is "Smilin' Thru". In fact "Smilin' Thru" is one of the finest pictures this Industry has produced, since pictures began to be heard as well as seen.

It is therefor, with extreme pleasure, that we learn M-G-M is to re-issue "Smilin' Thru".

Leslie Howard and Fredric March were co-starred with Norma Shearer in "Smilin' Thru", and since that time, these stars have all registered outstanding successes in other pictures.

There are too few re-issues of the fine films which have been made; and The Digest hopes that the success of "Smilin' Thru" will prove to the Industry, that there is no age to mar the beauty of quality!



RAY PRESENTS

RAY LEWIS

BRITISH AND DOMINIONS are responsible for that picture of much acclaim "Escape Me Never" with that history-making star, Elisabeth Bergner. The company which has been having some financial difficulties is to be refinanced.

C. M. Woolf, formerly one of the joint managing-directors of Gaumont-British, was to promote and organize a distribution company of his own, following his resignation from Gaumont-British. He has dropped his former plans to direct his attention to finance for British and Dominions. United Artists release the British and Dominions pictures.

The magnitude of Elisabeth Bergner's success in "Escape Me Never" should prove a splendid incentive toward securing finance.

I saw "Escape Me Never" several times. The work of Elisabeth Bergner is fascinating; it is so elusive, so fragile, tender and yet it sounds a chord which strikes the very emotional depths of one's soul. Bergner's Art is PERSONALITY, all in capital letters because she is herself and that Self is individualistic, it follows the weave of its own pattern.

I told all my friends, high-brows and those who wear bangs because it makes up for the lack of a lofty look, adding the fringe of something which might be, I told them all to see Bergner in "Escape Me Never". For the first time in a long time, meeting these friends again they all said, "thank you".

I HAVE an interesting comment which I am presenting, from Marshall Saunders, C.B.E., M.A. Miss Saunders recently had the honour of being appointed Hon. Sec'y of the same society, which gave Walt Disney, a gold medal, namely the Internationale Pour la Diffusion Artistique and Literaire, etc. . . . . .

Marshall Saunders is a Canadian who has written many books, among which "Tilda Jane"; "Tilda Jane's Orphans"; "The Story of the Gravelys"; "Pussy Black-Face", etc., etc., and that world-famous book "Beautiful Joe", of which latter more than a million copies have been sold. It has been translated in so many languages that it is difficult to enumerate them.

However, Miss Saunders writes, "Dear Ray Lewis, I shall never cease to be grateful to you for sending us to see that adorable Bergner", and in case you do not know, Miss Saunders is an officer of so many societies, she is so much feted herself, and her time taken up with lectures, etc., that a half a day given up to any pursuit, is worth a week of our time. This will give you some estimate of the degree of recognition she gives this little big star. I asked Miss Saunders to write her impression of Bergner in her own language and this is it in its unabridged form.

"A girl of the streets, if you will, but endowed with a God-given sense of the rights of the individual.

She is hungry — she takes bread — conventionality is shocked, but what can we do? The girl must eat.

Her eloquent silences, her caustic words manoeuvre her puppets till they are in a maze of bewilderment.

The little elf gets her man — if one can dignify him by that name, but alas! Fate snatches her adored baby from her.

Will the little street warrior throw down her arms? No — once more she buckles on her armour, and dashes into the fray. This time with diplomatic resignation and renunciation. She can afford it. She holds these conventional ones in the palm of her hand — that poor little palm, always itching for bread.

The bread will come now, and the cake and jam. The pig-man has had a triumph in his ballet, and the future of his valiant young spouse is assured. With adorable surrender, she sobs in his arms, "I don't want a better man!"

What is this gift of interpretative genius these Europeans have? We are of the same blood, but we cannot follow these far-away cousins of ours, either to the heights or to the depths.

Certainly, we can accomplish great things, but old Mother Europe is always in the lead. We New Worlders will never catch up with our rivals until our pitifully few hundreds of years have stretched into thousands.

Unless — and always unless, Mother Europe persists in indulging in her irritating war-dog antics. Does she want to drown her magnificent culture in bloody seas of discontent?

If she does, we less gifted ones who would rather work and play than fight, will seize on her cultural inheritance and hold it.

God forbid — and grant that in time Europe and America will march with equal step.

To come back to the Elisabeth of eloquent silences and strenuous pronouncements, with whom shall we compare her?

Only with the Divine Sarah! Thirty-five years ago when New York was clamoring for Bernhardt, she came to us in San Francisco, bringing her friend and co-actor Coquelin with her.

Ah! What days were those! Coquelin, seasoned actor and man of the world, fell more deeply under the spell of his beloved co-worker.

On one memorable evening when she had

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Fredric March to Play Lead in "Anthony Adverse" for Warner Bros.

Ray Presents

(Continued from page 4)

been piercing our hearts with her cry of agony, as she stood beating her slender hands against the cruel door, and crying "Mario! Mario!" Coquelin, when the curtain fell, took her in his arms. He kissed her and a gaping, delighted, State University super, rushed from backstage to tell his friends of that marvellous scene from real life.

So many actors, so many actresses "strut and fret their hour upon the stage", and we love them and hate them, and praise and blame, but only once or twice in a lifetime, come the darlings of the gods!"

AND now I have heard from another woman whom thousands love, thousands on the American continent, thousands in England, thousands in Europe. It is Constance Collier, that magnificent woman of many abilities, now under contract with M-G-M.

A life rich in artistic offerings has been the life of Collier. She was known as a beautiful statuesque woman. Who among those who saw her in "The Eternal City", will ever forget the magic beauty of her physical self, and the spiritual beauty of her interpretation? I do hope that Mr. Louis Mayer, who is searching for the right story for Constance Collier finds just the right one; for if given an opportunity in a stellar part Collier will take her place brightly, resplendently among the stars of Leo's Milky Way.

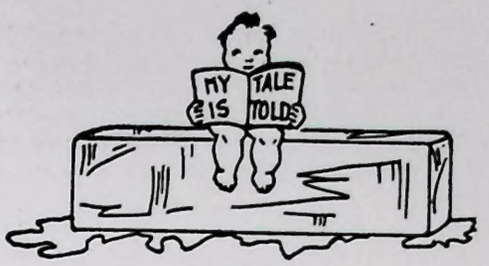
LIKE all those who have qualities of greatness Miss Collier is modest, and in writing to me following the publication of my interview with her, she writes, "Dear Miss Lewis, I can't tell you how deeply I appreciate your perfectly beautiful article about me in the Canadian Moving Picture Digest. I shall always value it and it really gives me great courage and inspiration to think so brilliant a woman as yourself, saw those, I am afraid, undeserved qualities in me, kindest wishes, yours sincerely, Constance Collier."

Oh, the volumes which I have written about stars and players, directors who took these all for granted, with not as much as a "I saw your article, thank you".

It is the Constance Colliers of this world who inspire us, we scribes, who behold and write of greatness; inspire us to keep our vision clear for such revelations, that we may continue to record the beauty which we have seen.

There's Cecil B. De Mille, who was directing one of the biggest scenes in "The Crusades"; he noticed the Rube from Canada looking on, and stopped for a moment to smile, to wave his hand; and in a subsequent pause descended from that mount from which he was directing his picture to say, "Hello, Ray Lewis, you nice girl, who has always said such undeservedly nice things about me".

Was my face red? With Adolph Zukor present, and looking on; and with a host of players, some who were stars of international fame when I was waiting to be sixteen. Why was I waiting? I had been told that sixteen was a wonderful age, things happen. I don't know whether it will interest you to know that nothing happened on my sixteenth birthday, and was I disappointed! A few things, however, have happened since then; and, watch for the 20th Birthday of The Digest, its coming, and plenty will happen!



Dear Old London

(*Special to The Digest from our London correspondent, Dennison Thornton*)

"Cardinal Richelieu"

Bang opposite the Empire is the Leicester Square luxury show-window run by Jack Buchanan for the benefit of United Artists. At the time of writing Arliss' "Cardinal Richelieu" is the drawing card here. "Arliss at his best", says the Daily Telegraph. "Suspense and Beauty", announces the Herald. "Vastly entertaining", I now quote the Morning Post. "A fascinating picture", adds the Star.

"Just a story of big business without the cigars", according to the Evening Standard.

Well, personally I found it swell entertainment and you can take it from me it will DO business!

"The Yellow Ticket"

Shifting west towards Piccadilly brings us past the London Pavillion where Sam Goldwyn's "Wedding Night" with Gary Cooper and Anna Sten is holding its own. Cooper is popular over here, and Anna Sten has a pretty following. Miss Sten, incidentally, is to appear in "The Yellow Ticket" for Gaumont-British according to the latest advices. She has already landed on English soil.

Grace Moore

At Paramount's Carlton in the Haymarket, Mae West is giving the box-office plenty of exercise with "Goin' to Town", and a few doors up at the Capitol there is a revival of Grace Moore's "One Night of Love". This Columbia picture has established fresh records as the most revived film ever shown in London. For the first time in history a picture has been revived at THREE west-end first-run houses! The provincial demand for this subject has been so enormous that Columbia have been compelled to print fifty new copies of it!

Grace Moore's recent personal triumph in opera at Covent Garden has naturally had a lot to do with the terrific popularity of the production. And the picture, naturally, had a lot to do with the amazing business done at Covent Garden during Miss Moore's appearance there. Think of it, crowds were lining up for a Wednesday night performance of "La Boheme" at 7 o'clock on Tuesday evening! If that doesn't spell triumph maybe you can tell me what does!

"Four Hours to Kill"

At the Plaza in Lower Regent Street Paramount's "4 Hours to Kill" looks like being held-over for a second and maybe even a third week. The press has nothing but praise for this picture, and the crowds that are flocking to it mean one thing and one thing only. The "Mirror" calls it "an object lesson in the art of film production". The Star hails it as a "truly great picture". All agree it is the finest thing Richard Barthelmess has ever done.

Buster Keaton Sued for Divorce

Lulu in Hollywood

WE all seem to be going along at such a fast and furious pace, that there are moments when we have to call a halt, and see if we can remember what happened to us a few weeks ago that made the most impression, I find several things, one of them was hearing Charles Laughton softly repeating Lincoln's speech at the Battle of Gettysburg.

That it made an impression on him is not hard to realize, but that it was imbedding itself into his consciousness forever as he repeated it line for line to the "real Americans", gets you right where you live — and I for one felt ashamed of myself. Here was an Englishman, truly British in every fibre of his being, but so big and broad that he for one did not lose the meaning of one word of the most beautiful bit of American history.

We have seen him in several parts, all to our liking,— but this artistic bit of work will always live in my memory and be a gentle reminder of the fact that we Americans are missing a lot of our heritage.

It made me think of, — oh gee, oh gosh, I just remember hearing our little Ray say, — "Now Lulu lay of politics, — there are lots of words that go over in your western land, but we Britishers, well anyhow forget politics. So o o o o o o OK. Ray, — I feel muzzled, and hoping you are the same.

Robert Armstrong and Edward Everett Horton have been signed at Warner's for "Little Big Shot". The former gave such a splendid performance in "G Men" and Edward Everett Horton topped his past performances "In Caliente".

As "Oil For The Lamps of China" has been my pet talking point for some time, Pat O'Brien and me ain self had no difficulty in getting along, — agreeing on all points, including Jimmy Fidler and his "too everything ideas".

Page Francis Ford, — again. For Marie Prevost makes a comeback in "Keystone Hotel", a Warner Bros. revival, — with Ford Sterling, Ben Turpin, Chester Conklin and Hank Mann. Ralph Staub directing.

After scoring a brilliant success in the N.Y. Theatre in the "Criminal Code" and "Elizabeth the Queen", Miss Anita Kerry has been signed to a term contract as the "other woman" in "We're in the Money" with Warner Bros.

Lewis Stone is to have one of the top roles in "Anchors Aweigh", the Annapolis musical romance to be directed by Frank Borsage with Dick Powell and Ruby Keeler in the leads. Mr. Stone has been borrowed from M-G-M and will leave for Annapolis with the entire company.

Josephine Hutchinson's mother, Leona Roberts, has been screen tested for the role of mother in "The Irish In Us". James Cagney, Frank McHugh, Pat O'Brien, being the family. Story by Frank Orsatti, Lloyd Bacon will direct.

Speaking of the moral of a thing (who said moral) if you think the so-called Silly Symphonies are silly, just take a look at Candyland, a Universal release, and you will find that you can go right on through life grabbing all the candy you can and cannot use, but at the end of the road, — Castor Oil. If you don't want to take it, it gets you anyway.

Conklin in Winnipeg

IT is an old saying that it is not possible to please everyone. Just now the British cinema industry is up in arms over what it terms the greatest slight it has ever suffered. It appears that in the lengthy list of Jubilee honors no one identified with British picture production, actor, producer, director, magnate, or what have you, was included, although guesses made in advance picked George Arliss as the likely recipient of at least a knighthood. In the past the stage has been liberally recognized, witness Sir Forbes Robertson, Sir Harry Lauder, Sir John Martin Harvey; and in present picture stars Sir Guy Standing and Sir Cedric Hardwicke, to mention but a few. It is doubtful, if these men won their right to recognition by their work for, or connection with, the cinema. More likely was the honor conferred in recognition of their achievements on the speaking stage. But that does not alter the fact that the British cinema people are angry.

CLAIM that the Canadian Performing Rights society had "settled" for an amount considerably below what was described as the regular fee was made by Percy Gainer, manager of CJCA, Edmonton, Alta., radio station, in his testimony before the Royal Commission inquiring into the operations of the society at a session held in Regina, Sask.

Judge James Parker, of the York County Court, Toronto, is the sole member of the inquiring commission, which held its sessions in western Canada.

Evidence of radio station managers was heard.

Evidence was given by William Backhouse, manager of CKY, Winnipeg; Herbert Gordon Love, CFCN, Calgary; Percy Gainer, CJCA, Edmonton, and George Rice, CFRN, Edmonton.

Mr. Backhouse said his chief objection was that the station had to pay the society a license of $2,472.16 a year as compared with a yearly rate of $1,854.12 during the period from November to January inclusive.

He told of the large amount of interference from Mexican and American stations despite the fact that CKY, with a rating of 15,000 watts, was the strongest station in Canada.

During cross-examination, H. G. Nolan, K.C., Calgary, representing the society, indicated that, on the former basis of charge for license, 5,000 watts, the former wave length of the station, at six hours per day would have cost the station $6,000.

Mr. Nolan wanted to know why they were now complaining when they had a wave length of 15,000 watts and were only paying for an eight-hour day the sum of $2,472.16.

"Inasmuch as the service given is much the same as it was before, we think that the rates are too high," Mr. Backhouse said.

The next witness, Mr. Love, told of negotiations for a period of two years before the Calgary station accepted the rulings of the society.

George Rice said the Canadian radio situation was yearly growing worse. U. S. stations were growing stronger and programmes were originating in centres, such as Hollywood and New York, where the cream of the world's talent was located.

The management of the Isis Theatre in Moose Jaw, Sask., announced the installation of a new sound system in the theatre.

Over $150,000,000 to be Spent this Year by American Motion Picture Industry